

PS 635  
. Z9 C93

Copy 1

DY, | A THRILLING ITEM — Farce, 3 males, 1 female.  
SEEING BOSTING — Farce, 3 males.  
Tech. | AAR-U-AG-OOS? — Farce, 2 males, 1 female.

AMES' SERIES OF  
STANDARD AND MINOR DRAMA.  
NO. 132.

PS 635  
. Z9 C93

# ACTOR AND SERVANT.

WITH CAST OF CHARACTERS, ENTRANCES, AND EXITS, RELATIVE POSITIONS  
OF THE PERFORMERS ON THE STAGE, DESCRIPTION OF COS-  
TUMES, AND THE WHOLE OF THE STAGE BUSINESS,  
CAREFULLY MARKED FROM THE  
MOST APPROVED ACT-  
ING COPY.

---

PRICE 15 CENTS.

---

CLYDE, OHIO:  
A. D. AMES, PUBLISHER.

OUR CATALOGUE FREE TO ANY ONE.

OUR  
LATEST  
PUBLICATIONS }  
Hal Hazard, the Federal Spy.—Military drama, 25c. Our Daughters.—Society Comedy.  
An Amified Family.—Farce-Comedy. The Emigrant's Daughter.—Border Drama.  
The Hidden Treasures.—Drama. Each 15 cents by mail post paid.

# AMES' SERIES OF ACTING PLAYS.

PRICE FIFTEEN CENTS EACH—CATALOGUES FREE.

NO.		M. Z.
12	A Capital Match, farce, 1 act, by J. M. Morton .....	3 2
30	A Day Well Spent, farce, 1 act, by John Oxenford .....	7 5
2	A Desperate Game, comic drama, 1 act, by Morton .....	3 2
75	Adrift, temperance drama, 3 acts, by C. W. Babcock, M. D. ....	6 4
80	Alarmingly Suspicious, comedietta, 1 act, J. P. Simpson .....	4 3
39	A Life's Revenge, drama, 3 acts, by W. E. Suter .....	7 5
78	An Awful Criminal, farce, 1 act, by J. Palgrave Simpson .....	3 3
15	An Unhappy Pair, ethiopian farce, 1 act, by G. W. H. Griffin .....	1 1
65	An Unwelcome Return, com. int'l'd, 1 act, by George A. Munson .....	3 1
31	A Pet of the Public, farce, 1 act, by Edward Sterling .....	4 2
21	A Romantic Attachment, comedietta, 1 act, by Arthur Wood .....	3 3
43	Arrah DeBaugh, drama, 5 acts, by F. C. Kimball .....	7 5
123	A Thrilling Item, farce, 1 act, by Newton Chisnol .....	3 1
73	At Last, temperance drama, 3 acts, by G. C. Vautrot .....	7 1
20	A Ticket of Leave, farce, 1 act, by Watts Phillips .....	3 2
129	And Robin Gray, emo. drama, 5 acts, Malcolm Stuart Taylor, 25 cents .....	13 3
100	Aurora Floyd, drama, 2 acts, by W. E. Suter .....	7 3
89	Beauty of Lyons, dom. drama, 3 acts, by W. T. Moncrieff .....	11 2
8	Bett'r Half, comedietta, 1 act, by T. J. Williams .....	5 2
98	Black Statue, ethiopian farce, 1 act, by C. White .....	3 2
113	Bill Detrick, melodrama, 3 acts, by A. Newton Field .....	6 4
86	Black vs. White, farce, 1 act, by George S. Vautrot .....	4 2
14	Brigands of Calabria, rom. drama, 1 act, W. E. Suter .....	6 1
22	Captain Smith, farce, 1 act, by E. Berrie .....	3 3
84	Cheek will Win, farce, 1 act, by W. E. Suter .....	3 0
49	Der two Surprises, Dutch farce, 1 act, by M. A. D. Clifton .....	1 1
72	Dence is in Hini, farce, 1 act, by R. J. Raymond .....	5 1
19	Did I Dream it? farce, 1 act, by J. P. Wooler .....	4 3
42	Domestic Felicity, farce, 1 act, by Hattie L. Lamba .....	1 1
60	Driven to the Wall, play, 4 acts, by A. D. Ames .....	10 3
27	Fetter Lane to Gravesend, ethiopian farce .....	2 0
13	Give me my Wife, farce, 1 act, by W. E. Suter .....	3 3
117	Hal Hazard, military drama, 4 acts, by Fred. G. Andrews .....	8 3
50	How She Has Her Own Way, sketch in 1 act, by Ida M. Buxton .....	1 3
24	Handy Andy, ethiopian farce, 1 act .....	2 0
66	Hans, the Dutch J. P., Dutch farce, 1 act, by F. L. Cutler .....	3 1
116	Hash, farce, 1 act, by W. Henri Wilkins .....	4 2
52	Henry Granden, drama, 3 acts, by Frank L. Bingham .....	11 8
17	Hints on Elocution and how to become an Actor .....	
103	How Sister P. got Child Baptized, ethiopian farce, 1 act .....	2 1
76	How He Did It, comic drama, 1 act, by John Parry .....	3 2
74	How to Tame Your Mother-in-law, farce, 1 act, by H. J. Byron .....	4 2
35	How Stont You're Ge ting, farce, 1 act, by J. M. Morton .....	5 2
26	Hunter of the Alps, drama, 1 act, by Wm. Dimond .....	9 4
47	In the Wrong Box, ethiopian farce, 1 act, by M. A. D. Clifton .....	3 0
95	In the Wrong Clothes, farce, 1 act .....	5 3
77	Joe's Visit, Ethiopian farce, 1 act, by A. Leavitt and H. Eagan .....	2 1
11	John Smith, farce, 1 act, by W. Hancock .....	5 3
99	Jumbo Jum, farce, 1 act .....	4 3
82	Killing Time, farce, 1 act .....	1 1
9	Lady Andley's Secret, drama, 2 acts, by W. E. Suter .....	6 4
3	Lady of Lyons, drama, 5 acts, by Bulwer .....	11 5
104	Lost, temperance drama, 3 acts, by F. L. Cutler .....	6 2
106	Lodgings for Two, comic sketch, 1 act, by F. L. Cutler .....	3 0
46	Man and Wife, drama, 5 acts, by H. A. Webber .....	12 7
91	Michael Erle, drama, 2 acts, by Egerton Wilks .....	8 3
36	Miller of Derwent Water, drama, 3 acts, by E. Fitzball .....	5 2
88	Mischievous Nigger, Ethiopian farce, 1 act, by C. White .....	4 2
34	Mistletoe Bongh, melodrama, 2 acts, by C. Somerset .....	7 3

Catalogue continued on next page of cover.  

# ACTOR AND SERVANT.

## A DUTCH FARCE,

IN ONE ACT,

—BY—

F. L. CUTLER,

AUTHOR OF

Hans, the Dutch J. P.; Lost, or the Fruits of the Glass; Lodgings for Two; That Boy Sam; The Sham Professor; Old Pompey; Cuff's Luck; Wanted, a Husband; Happy Frank's Comic Song and Joke Book; The Musical Darkey; Pomp's Pranks; Seeing Bosting, Etc., Etc.

*Entered according to act of Congress in the year 1884, by  
A. D. AMES,  
in the office of the Librarian of Congress, at Washington.*

DEC 24 1884  
261725  
CITY OF WASHINGTON

—CLYDE, OHIO:—  
A. D. AMES, PUBLISHER.

PS635  
L9C92

## ACTOR AND SERVANT.

—o—

### CHARACTERS REPRESENTED.

Smith, - - - - - an Actor.

Hans, - - - - - his Servant.

—o—

PROPERTIES.—Bundle for Hans, book, sword, cloak and mask for Smith.

—o—

### COSTUMES—MODERN.

—o—

Time of representation — twenty-five minutes.

TMP92-009007

# Actor and Servant.

## ACT I:

*SCENE.—Plain room, chairs, table, etc. about stage. Smith discovered seated in chair, L. C.*

*Smith.* Well, well, what is this world coming to? At this rate it won't be long until it will be impossible to get help at any price, and the help we get even now, are so elevated in their ideas of a servant's place, that it is almost impossible to put up with their ways. Why, the last man servant I employed actually had the impudence, to want to borrow my best suit, to go to see his dearly beloved Susan Jane. Just think of it! the rascal! But he got his just deserts—he left very suddenly on the toe of my boot, and I've had to wait on myself ever since. To be sure I've advertised in the Daily Dispatch, but as yet have not received any applications for the position. Bye the bye, I'll just run down to the office and see if there has been any applicants to-day.

*(exit, L.*

*Enter Hans slowly, R., looks around astonished.*

*Hans.* Vell off dot don't beat the deuce. I would have ust bet you von half dollar, dot I heard some feller a dalkin, but ven I got in here I don't see somedings. I wonder vere dot feller got do. I will ust look around a leedle. *(shouts)* Say, vere you vas? *(goes off L., shouts outside)* Hullo! Hullo! Dunder und blitzen, vere you got do?

*Enter Hans, L.*

—Vot kind of a bremises vas dose? *(crosses, R.)* I dinks dere vas nopoly to home. I vill look out dis vay. *(exit, R.)* Say—Hullo, better you stop dot business. Come out of dot.

*Enter Smith, L.*

*Smith.* Well, there's no use talking, I shall have to learn to wait on myself, there are no answers to my notice yet.

*(sits, L. C.)*

*Hans.* (outside) Vell, I don't find somepody, vot kind of a peesness vos dot. (shouts) Say-y-y!

*Enter Hans, R.*

—Hullo dhe house! Say-y-y!

*Smith.* (jumping up) Here you scoundrel, what do you mean by such a racket? (shakes him) What in the name of common sense are you doing in here any way? (releases him)

*Hans.* (going, R. F.) Vell I dinks I vos found somepody after a vile.

*Smith.* You dutch rascal! (shakes him) Come, get out of this! (leads him L.) I'll learn you to come into a gentleman's house in this manner.

(kicks him, *Hans* falls, *Smith* goes R.,

*Hans.* (getting up slowly) Vell, purty quick I dinks dot feller vos mat. Eh, vot you dinks?

*Smith.* You will think I'm mad, if you don't get out of here pretty sudden. (advances)

*Hans.* (frightened) Holt on! Holt on! Better you don't do dot some more dimes py shinny gracious! I vos feel like a railroad collision already.

*Smith.* What do you want in here anyway?

*Hans.* Oh dot vos so. I mos' forgot dot. Dot collision, mos' made me forget dhe whole pizness. You see I vos lookin for a blace vere I could get somedings vot I could eat, und mine paard und lodgings.

*Smith.* Oh, that is it! Well my friend, you have got into the wrong house.

*Hans.* Nein, nein! You don't understand me. I vants a blace do stay.

*Smith.* Is it possible, that you have come in answer to my advertisement?

*Hans.* Eh? Vot is dot? I don't know myself, a feller dold me off I vos to come to dis house, dot I vould find a barty vot wanted a small poy, vot could run errands, und eat, und sleep, und —

*Smith.* Oh I begin to understand, you have come to serve me.

*Hans.* Yah, yah, dots it.

*Smith.* (going, L. F.) Now, that is what I call good luck, just as I was about to despair of ever getting another servant, here's one steps right into my room, and I rather like his looks too. What I mean, is, he don't look like a man, that would want to wear his master's best Sunday suit, and he don't look like a lady's man, either. He does not talk very good English, and will probably make a good many blunders, but beggars can't be choosers, and I believe I will give him a trial. (to *Hans*) Well, my man, if you want a position as servant, and think you would like to work for me, I will give you a trial.

*Hans.* Vell dot vos all right, vot you van't me to do mit mineself?

*Smith.* Well your duties will not be hard, I just wish you to make yourself generally useful.

*Hans.* Yah, I does dot.

*Smith.* You see I am an actor by profession, and my business calls me

away from home a great deal, and when I am at home, I am obliged to do a great deal of rehearsing in order to keep up in my parts.

*Hans.* Yah, yah, dot vos all right.

*Smith.* I am glad to hear it. I believe you and I will get along splendidly together. So just make yourself at home. (aside) I must look up the manuscript of that Thursday evening programme. (exit, L.)

*Hans.* I guess dot vos a pretty goot kiud of a feller, but I don'd like dhe way he shakes hands mit his foot dot time, by shiminy, dot boot vos harder as a couple off dutchmen. I wonder vere dey keep dhe stuff vot dhey eat n dis house, I tinks I vill look around a little. (exit, R.)

*Enter Smith, L., with book.*

*Smith.* It is strange I can't get that part in my head.

*Enter Hans, R.,*

*Smith.* (reads from book) "Tis false, I defy him to prove it, and did I not defy him in his own castle and say, 'Come out thou scoundrel, come out I say, where art thou?'"

(flourishing his arm, strikes Hans who falls back, c.)

*Hans.* Oh, shiminy gracious!

*Smith.* (still acting) "Speak thou rascal, where art thou?"

*Hans.* Vell off you would ust look around a liddle, I tinks you would see me.

*Smith.* (acting) "And to think that my darling Matilda should have believed his falsehoods. The villian I will kill him!"

*Hans.* (runs, R. F.) Better you don't do it, off you do und I find it out by shiminy gracious off I don't break you in two pieces.

*Smith.* (aloud) So far I have it all right, now I must get a sword before I can proceed farther. (exit, L.)

*Hans.* (wringing his hands) Oh mine great shiminy! He vos gone after his sword! Vatshall I do! He vill stick me mit dot sword sure off I don't look a liddle ouet! I wish I got me a glub, I dinks I vill find me somethings. (exit, R.)

*Enter Smith, L., with sword.*

*Smith.* Now we are all ready to proceed. (looks around) I wonder what has become of man Friday. I presume he is looking over the premises. Well, I must to work again. (looks in book) Let me see, where did I leave off. Oh yes, now then I'll use this chair to represent my opponent. (places chair, R. C.) Now then, we are all ready. (goes L.)

*Enter Hans, cautiously R., sits in chair R. C.*

*Smith.* (reads from book) "At last I have thee, thou scum of the earth, draw and defend yourself." (draws sword and charges upon Hans in chair, strikes at Hans in chair. General business for Hans dodging blows. Smith puts point of sword against Hans breast, and pushes him backward, turns

*suddenly to the right and makes a few passes.*) Hold, sir! don't interfere, this is no quarrel of yours.

*Hans. (getting up slowly)* Vell vot you dalking apout? I don't got somedings to do mit dis fight mineself.

*Smith. (still acting)* "You lie you villian!"

*Hans.* Yah, I know dot I lies down here, und den I lies down dere.

*Smith. (acting)* "Then you too must die."

*Hans.* Not off dhe court house knows herself.

*(runs off R., and returns with club)*

*Smith. (still acting)* "Yes, surround me you villian!"

*Strikes in different directions, goes toward Hans who backs off, turns suddenly,*

*Hans slips up behind him and strikes him with club, Smith falls.*

*Hans.* Dhere how you like him mineself, eh? I guess he don't vant any more, or he would get oop. I dinks he vos a leedle like dot feller, vot I knocked down den or fifdeen dimes dhe oder day, und I told him off he vant some more to ust come on, und he sait, no dank you I vos no hog I vos got a plendy. *(look at Smith)* I dinks he vos goin to dake a sleep. *(yawns)* I guess I do dot mineself.

*(exit, R.)*

*Smith. (sits up, rubs his eye)* What does this mean? *(gets up)* I don't understand it. How came I down there? I don't remember. Perhaps Dutchy will know something about it. *(calls)* Oh, Dutchy, Dutchy! I wonder what his name is. I didn't think to ask him. *(calls)* Oh, Dutchy come here.

*Hans. (outside in the distance)* Holt on. Holt on. Dot vos all fun. I don't mean somedings. I vos—*(slap)*—Oh, my! Look ouet mit your foolishness. *(coming closer)* I told you dot—*(slap)*—Holt on, I dakes it all pack. *(slap)* Oh, don't strike me in dhe stomach dot vay. *(sounds of several slaps)* Oh dunder, don't you do dot vay.

*(slaps—Hans comes rolling on stage, R., jumps up, runs L., looking back)*

*Smith.* What's the meaning of all this disturbance? Speak, sir.

*(shakes him)*

*Hans.* Vell, off you'll ust wait a minute, I'll explain.

*Smith. (releasing him)* Well, go on.

*Hans.* Haf you got a ghal what works down in dhe kitchen?

*Smith.* You must mean the cook.

*Hans.* I guess so. She gooked me. Vell I found her.

*Smith.* Well suppose you did find her, what has that got to do with all this row?

*Hans.* Vell, she ust looked so sweet, as she stood by dhe table a peelin onions, dot I thought I would kiss her a leedle ust for fun you know, ven great shininy—

*Smith.* Well, what then?

*Hans.* Vell—say does dot side of mine face look like he'd been some where?

*Smith.* Well—*(laughs)*—your face does look a little strange, but go on—what happened?

*Hans.* Vell dot's vot puzzles me, but I dinks how an earthquake mus haf struck me, und I falls ofer mit mineself, und dhe slop pail, he got up.

turned ofer, und den somedings vot weighed apout two thousand pounds must haf falled off dhe top shelf, und struck me on dhe back of dhe het, und den somedings dook me on one side of dhe het, und den on dhe other, und den I congluded dot I didn't pelong down dere any where, und I fought I would come pack.

*Smith.* Ha, ha, ha! And the girl, what did she do?

*Hans.* Dhe ghal? Vell, she vos right dere all dhe time, und ust as I got to dhe door, und vos going to come in, I got hit mit somedings, und dhe consequences vos I forgot to knock.

*Smith.* Well it was good enough for you. It will learn you to keep your proper place.

*Hans.* Dot's so. Off you would only find me a good blace, I ust bade you I vill sthay dere.

*Smith.* Well see that you do. (*exit Hans, L.*) That fellow isn't going to suit me, but how to get rid of him. (*studies*) That's what's the matter, that will start him. (*exit, R.*)

*Enter Hans, L., limping,*

*Hans.* Py gracions off dis dings keeps up mooch longer, I vill pe plack and plue from dhe crown of mine sole top, to dhe het of mine foot py shimmey. Better I vos haf dot peesiness sthoped. I lose more as ten pounds already. How vos dot? Vell I dole you, off dot ghal fools mit me some more dimes I would put a het off him so quick vot I can. (*gets club off L.*) Dot's dhe first dime I ever got whipped mit a woman, py gracious.

*Enter Smith as ghost, walks up close to Hans and groans, Hans runs, L. F.*

*Hans.* Donner vot vos dot? I don't know mineself, I wish I could get out, I dinks I wouldn't sthay long.

*Ghost.* (*in sepulchral tones*) The hour has come. (*rising right arm*)

*Hans.* (*jumping around*) Yah, I knows dot mineself. I vill see you again. (*starts to run R., ghost stops him*) I vos got to see a man down town. I vill see you again. (*ghost raises arm*) Look out mit your foolishness.

(*runs R., stumbles, falls, general business getting out, with ghost at his heels.*)

CURTAIN.

# “SIMPLY IMMENSE!”

Is the verdict of every Company which produces it, and every one who reads it!

---

## TWO HOURS OF CONTINUAL SCREAMS OF LAUGHTER!

---

THE FUNNIEST OF ALL COMEDIES,

— S AN —

# AFFLICTED FAMILY;

OR, A DOCTOR WITHOUT A DIPLOMA:

By MALCOLM S. TAYLOR.

---

Just published from the author's original manuscript. There is always a demand for a Play which is funny, and written in such a way as to be easily represented as regards scenery, and not too difficult in its representation. This comedy will be found all that is desired. The following is a description of the characters:

C. Crotchet,	<i>a retired merchant, sick in the spleen</i>
B. Frizzy,	<i>a barber addicted to punning and scrapes</i>
Dr. G. Linton,	<i>a practical physician, troubled with patients</i>
L. Staple,	<i>a young merchant, subject to bashfulness</i>
Laurence,	<i>a student, inclined to ale</i>
John Henry,	<i>a man servant, complaining of nothing to do</i>
I. Seizer,	<i>a constable, used to take away bad effects</i>
Mrs. Crotchet,	<i>an invalid, ill with nervousness</i>
Daisy, her daughter,	<i>both affected with a disease of the heart, called love</i>
Dolly, her niece,	
Dorothy,	<i>a maiden aunt, afflicted with deafness, knitting, and a poodle dog</i>
Betty,	<i>a maid servant, suffering out of sympathy for Frizzy</i>

Each one of the above characters is worthy the talent of the best Comedy representatives, either in or out of the Profession. Amateurs especially will find the Play eminently suited to their wants. It is in four acts, each act consisting of only one scene. The costumes modern, and scenes all interiors, enabling companies with a limited stock of scenery to produce it easily. Nothing like a description of the ludicrous and laughable situations can be given here—but we can truly assure our friends that nearly every speech is the signal for roars of laughter and rounds of applause. If you want something pathetic don't send for it, but if you desire fun from the rise of the curtain on the first act, till its fall on the last act, you may be sure of not being disappointed if you order this. Price 15 cents per copy.

ADDRESS,

A. D. AMES, PUB'R.,

LOCK BOX 102.

CLYDE, OHIO.

# AMES' PLAYS—Continued.

NO.		X.	F.
69	Mother's Fool, farce, 1 act, by W. Henri Wilkins.	6	1
1	Mr. & Mrs. Pringle, farce, 1 act, by Don T. De Treuba Cosio.	7	2
23	My Heart's in the Highlands, farce, 1 act.	4	3
32	My Wife's Relations, comedietta, 1 act, by Walter Gordon.	4	4
90	No Cure No Pay, Ethiopian farce, 1 act, by G. W. H. Griffin.	3	1
61	Not as Deaf as He Seenis, Ethiopian farce, 1 act.	2	0
37	Not so Bad After All, comedy, 3 acts, by Wybert Reeve.	6	5
44	Obedience, comedietta, 1 act, by Hattie L. Lambla.	1	2
81	Old Phil's Birthday, drama, 2 acts, by J. P. Wooler.	5	2
33	On the Sly, farce, 1 act, by John Madison Morton.	3	2
109	Other People's Children, Ethiopian farce, 1 act, by A. N. Field.	3	2
126	Our Daughters, society comedy, 4 acts, by Fred L. Greenwood.	8	6
85	Outcast's Wife, drama, 3 acts, by Colin H. Hazelwood.	12	3
83	Out on the World, drama, 3 acts.	5	4
53	Out in the Streets, temperance drama, 3 acts, by S. N. Cook.	6	4
57	Paddy Miles' Boy, Irish farce, 1 act, by James Pilgrim.	5	2
29	Painter of Ghent, play, 1 act, by Douglass Jerrold.	5	2
114	Passions, comedy, 4 acts, by F. Marmaduke Dey.	8	4
18	Poacher's Doom, domestic drama, 3 acts, by A. D. Ames.	8	3
51	Rescued, temperance drama, 2 acts, by C. H. Gilbert.	5	3
110	Reverses, domestic drama, 5 acts, by A. Newton Field.	12	6
45	Rock Allen the orphan, drama, 1 act, by W. Henri Wilkins.	5	3
96	Rooms to Let without Board, Ethiopian farce, 1 act.	2	1
59	Saved, temperance sketch, 1 act, by Edwin Tardy.	2	3
43	Schnaps, Dutch farce, 1 act, by M. A. D. Clifton.	1	1
107	School, Ethiopian farce, 1 act, by A. Newton Field.	5	0
115	S. H. A. M. Pinafore, burlesque, 1 act, by W. Henri Wilkins.	5	3
75	Somebody's Nobody, farce, 1 act, by C. A. Maltby.	3	2
94	Sixteen Thousand Years Ago, Ethiopian farce, 1 act.	3	0
25	Sport with a Sportsman, Ethiopian farce, 1 act.	2	0
79	Spy of Atlanta, military allegory, 6 acts, by A. D. Ames, 25 cents.	14	3
92	Stage Struck Darkey, Ethiopian farce, 1 act.	2	1
10	Stocks Up, Stocks Down, Ethiopian farce, 1 act.	2	0
62	Ten Nights in a Bar Room, temperance drama, 5 acts.	7	3
64	That Boy Sam, Ethiopian farce, 1 act, by F. L. Cutler.	3	1
40	That Mysterious Bundle, farce, 1 act, by H. L. Lambla.	2	2
38	The Bewitched Closet, sketch, 1 act, by H. L. Lambla.	5	2
87	The Biter Bit, comedy, 2 acts, by Barham Livins.	5	2
111	The Coming Man, farce, 1 act, by W. Henri Wilkins.	3	1
67	The False Friend, drama, 2 acts, by George S. Vautrot.	6	1
97	The Fatal Blow, melodrama, 2 acts, by Edward Fitzball.	7	1
119	The Forty-Niners, or The Pioneer's Daughter, border drama, 5 acts, by T. W. Hanshew.	10	4
93	The Gentleman in Black, drama, 2 acts, by W. H. Murray.	9	4
112	The New Magdalen, drama, pro. 3 acts, by A. Newton Field.	8	3
118	The Popcorn Man, Ethiopian farce, 1 act, by A. Newton Field.	3	1
71	The Reward of Crime, drama, 2 acts, by W. Henri Wilkins.	5	3
16	The Serf, tragedy, 5 acts, by R. Talbot.	6	3
68	The Sham Professor, farce, 1 act, by F. L. Cutler.	4	0
6	The Studio, Ethiopian farce, 1 act.	3	0
102	Turn of the Tide, temperance drama, 3 acts, by W. Henri Wilkins.	7	4
54	The Two T. J's, farce, 1 act, by Martin Beecher.	4	2
7	The Vow of the Ornnain, drama, 3 acts, by J. N. Gotthold.	8	1
28	Thirty-three next Birthday, farce, 1 act, by M. Morton.	4	2
108	Those Awful Boys, Ethiopian farce, 1 act, by A. Newton Field.	5	0
63	Three Glasses a Day, temperance drama, 2 acts, W. Henri Wilkins.	4	2
105	Through Snow and Sunshine, drama, 5 acts.	6	4
4	Twain's Dodging, Ethiopian farce, 1 act, by A. Newton Field.	3	1
5	When Women Weep, comedietta, 1 act, by J. N. Gotthold.	3	2
56	Wooing Under Difficulties, farce, 1 act, by J. T. Douglass.	4	3
41	Won at Last, comedy drama, 3 acts, by Wybert Reeve.	7	3
70	Whien will he Marry, farce, 1 act, by Thomas E. Wilks.	2	8
58	Wrecked, temperance drama, 2 acts, by A. D. Ames.	9	3
111	Yankee Duelist, farce, 1 act, by A. Newton Field.	2	2



0 016 102 890 3

# New Music ! Latest and Best !

**A Health to Our Hostess.** A male quartette, words by W. H. Spangler, Jr., Music by F. O. Wilson. This excellent quartette is sure to please those who order it, can be sung in costume, or used for a concert piece. Price 40 cents.

**Dere Vas Ein Leedle Deitche Gal.** A capital Dutch song for male voices, words by W. H. Spangler, Jr., music by F. O. Wilson. Can be used as a solo, or solo and chorus. Is sure to please all who purchase it. Price 30 cents.

**That Little Black Mustache.**—Comic Song and chorus, by James M. Dow. Very taking, and a great success. Price 30 cents.

**Fayette Waltz.**—For piano or organ, by Will R. Reynolds. Easy and very pretty. Price 25 cents.

**Wait for the Turn of the Tide.**—As sung in Wilkins' Drama, "The Turn of the Tide." Arranged as a quartette by Will R. Reynolds. Very suitable for exhibitions, as it is easy, and at the same time very pleasing. Price 30 cents.

**My Name Vas Heinrich Hans.**—A roaring Dutch Song, words by W. H. Spangler, Jr., music by F. O. Wilson. This song has made a great hit, and is pronounced by both Press and Public the greatest hit of many years. Of moderate difficulty. No Dutch Comedian can afford to be without it. Price 30 cents.

## ♪ New Plays Recently Issued. ♪

**The Musical Darkey.** A farce in 1 act, by F. L. Cutler, 2 males. Interior scene. A splendid farce for an Ethiopian comedian who can sing and dance. Time, 30 minutes.

**Matrimonial Bliss.** A scene from real life, by Ida M. Buxton, 1 male, 1 female—as performed at Temperance Hall, Woonsocket, R. I. A poor abused husband, and a strong minded wife, constitute the dramatis personæ. Just the thing for Exhibitions, Amateur Clubs, etc. Time, 20 minutes.

**New Years in New York; or the German Baron.** An original Comedy, in two acts, by W. H. Spangler, Jr. 7 male, and 6 females. We believe this to be one of the best modern comedies ever written. There is a great variety of characters, each one entirely different from all the others. The Dutchman is simply immense, and every speech is the signal for a laugh. If you have never read this play, it will pay you to order a copy.

**The Hidden Treasures.** A drama in a prologue and four acts by Zella Careo, 4 male and 2 female characters. Amateurs will find this a capital play for their use, and if looking for something suitable will not be disappointed. Time of performance, 1 and 3-4 hours.

**Wanted a Husband.** A Dutch Sketch in 1 scene, by F. L. Cutler, 2 male, 1 female. Very funny. Time 20 minutes.

**Cuff's Luck.** An Ethiopian Sketch, by F. L. Cutler, 2 males, 1 female. Another of Mr. Cutler's best. Time 15 minutes.

**Old Pompey.** An Ethiopian Sketch in 1 scene, by F. L. Cutler, 1 male, 1 female. Good character for an aged darkey impersonator. Will always please. Time 20 minutes.

**Taking the Census.** An original Farce in 1 scene, by Ida M. Buxton, 1 male, 1 female. A very laughable piece, giving the experience of a census taker with a deaf old lady. Will furnish ample sport. Scene, a plain room; time, about twenty minutes.

**Happy Frank's Comic Song and Joke Book.** Contains a choice collection of original Songs, Jokes, Conundrums, Stump Speeches, etc. In addition to the above, it also contains one complete Dutch Sketch, one Ethiopian Farce and a Negro Sketch, all of which have never before been published. Price 15 cents per copy.

All the above Plays 15 cents each. A. D. AMES, Pub'r, Clyde, Ohio.